

THE MENKEN.

Some Accounts of Her Life and Motives - Her Religious Views, and Why She Became an Actress.

Some Accounts of Her Life and Motives - Her Religious Views, and Why She Became an Actress. B. H. Newell, in the February number of Packard's Monthly, contributes reminiscences of Adah Isaacs Menken, from which we extract the following:

The whole family of Adah Isaacs Menken died of consumption - father, mother, brother, sister - and she herself was subject to frequent and terrible hemorrhages of the lungs. One week of rest from the stimulating excitement and exercise of her professional business was always enough to throw her into the lowest reactionary debility, accompanied by cough, hemorrhage, and a kind of asthmatic disease of the heart. Worse than this, however - and the more terrible because hereditary - was the ever lowering peril of insanity. This, like the gentler doom, seemed to hold awful revel in her early home. Her father and mother were both insane at times; one of her step-fathers attempted to commit suicide while thus afflicted; and she, herself, while suffering under the premonitory symptoms, spent nearly a year at an asylum in Ohio. All through her life the slightest febrile tendency would precipitate the darkest melancholia, and distract her fancy with throngs of ghastly apparitions. If this took place while a storm was raging, physical force only could restrain her from rushing forth, like Poe, into the driving tempest, and then holding incoherent converse with her dead. On the sands at Long Branch, on the deck of a California steamer, midnight and storm more than once found her crouching and raving in spasmodic dementia!

HER RELIGIOUS VIEWS.

Writing from Milwaukee, in the summer of 1861, she said: "My religion is the Great and Almighty God, creator of all in heaven and earth. What do you believe in more or less than that? The forms and dogmas of no church cling to me, but an inborn reverence and eternal belief in and love of my praying Father, in the purity of steadfast faith. I can accept anywhere creed, too, that will not reserve from me the right to open my heart to God as the Father and Maker."

It will be noticed that the writer seldom mentions her profession but to deplore it, and her several determined efforts to gain a livelihood by other vocations should be accepted in her defense. After her failure to gain appreciation as a reader in New York, and equally futile endeavors to support herself wholly by teaching and writing, the additional necessity of such vindication, through the law, as should prove to a divorce that she had been justified in wearing the name of one who had publicly repudiated that right, compelled her to seek the playhouse again for means to that end. The usual routine even there did not avail, and she was driven to such coarse, masculine assumptions as "Mazepa" and the "French Spy" for the measure of public patronage commensurate with her direct needs. That in her better nature there was ever a bitter protest against the unwomanly work; that she always regarded it as the bar and bane of every aspiration towards honorable rehabilitation, is proved by these extracts from the letters of four successive years.

(1861.) "I tried to get the situation of primary teacher in the school at W. last week, but failed; not for lack of capability, but merely because I am an actress! The hateful name bars me from every congenial and honorable position in life; it bars me from rest and God; it stands as one of the barriers between you and me; and yet somebody says to me, 'How strange that you do not love the stage!'"

(1862.) "You smile at my idea of entering a convent, but do not write that it is utterly impossible, or against your judgment. I feel that I am very ignorant, and, with all my dependency, I am thirsty for knowledge, and ambition to forget the cramped life I now lead. I wish to purify it for something better. Is there no way? Of course, I can work a great deal - do any kind of work but serving - and could earn my bread - a crust would suffice - and study to redeem and sanctify myself. I wish to be something more and something better than I am now. I have no opportunity to do more than I have done, situated as I now am, wandering about the country, unsettled and dissatisfied. I want to begin life again, as it were; or, rather, by study and religion, build up the old life worthily to God. I cannot do it on the stage; the world will never permit me. And, then, the surrounding world, which life will drive me mad - they are such complete antagonisms to my better self. I want to get out into a purer atmosphere. I must."

Of "Mazepa" - the notorious impersonation which was once her public glory and her private shame: (1863.) "Was it a matter of choice with me to play the character? Was it not through the noblest impulse of a woman that I did it? Was I not working for my duty, my right, and my honor? Let the motive justify the act. The stage, at the very best, is painful to me - more so than words can express; but I know that it is my doom, even until I die; so I'll try to be patient. Had the manuscript of your 'Modern Stage' been submitted to me before publication, I could not have drawn a just pen across one sentence or word in it. That it smites harshly across a hidden chord in my own feelings, does not mar the certainty of its truth and the justice of its candor."

(1864.) "I dreamed, night before last, of playing 'Mazepa,' and of falling from the horse, feeling acutely the death-wound, and hearing my own voice moan out a low death-cry; then of darkness and undefined chaos, and of waking in a new world. There my first thought was to look upon my hand for my wedding-ring, to make heaven sure, I seemed to hold it in my hand, broken to pieces! Still again, last night I dreamed the very same. What, oh, what must I think of it? Should it be no willed that I am not spared to the fulfillment of hope, you must detest this abhorrent profession with tenfold the disapprobation you now feel for it. Never write a line favorable to any one or anything connected with its death-dealing and damning character-house. Leave its criticisms to other pens; define not yours; for you will know the cause of my death - you will know why we were separated."

HOW SHE BECAME AN ACTRESS.

"I remember my wild, unrestrained childhood; no guiding hand, no reproof, no advice; nothing but praise and worship. Although a child, I was mistress of the household. A thoughtless father - God test his soul! - who gave me strange books to read, made me the companion of his restless pursuits. Can it be wondered that my nature assumed a marked individuality and self-reliance, and lost the gentler graces which gain a pure love for my sex? And in those days habits of extravagance were contracted. Both my dear parents were thriftless and thoughtless of the morrow. My good, tender mother

would buy a toy for her darling, and wonder how it was that she had no more. My father was reputed wealthy. When he died we were very poor. Then I, a little child, became the strong prop of the family. I could think; I had read; I knew that my dear mother never reflected, and had never worked. I did both. My brother, ten years old, I took to a newspaper office and obtained for him a position. I found sewing for myself and my mother. I taught my little sister to read and write. Oh, what days those were! I think they hardened and chilled the poor have to see. My heart got cramped and smothered. I did not see anything worth loving in the whole world but my mother. She never reproved - in her eyes I was all that was good and lovely. Knowing but little about actual labor and nothing of economy, we became poorer and poorer. I saw my mother cry because we had no bread. About these days I saw, by some chance, a theatrical performance. I asked for an engagement for myself and sister. I had no idea of what we were to do; but I saw children upon the stage, and this gave me courage. The manager offered us seven dollars per week; my mother would not listen to it. But times became harder with us, we should have been turned into the streets. Sister and I went to the theatre, and our salary saved us. Even then I attracted attention and was praised. A dancer taught me his art. I was apt, and soon did well for my family. Although still but a child I obtained the position of second dancer to Madame Monplaisir, and went to Cuba. My brother went to college; my sister learned music. My mother was never so happy as when I was applauded and praised. I loved my books all the time; but I saw only a bad side of life. I grew up absorbed in my professional labors, and cause I had opened to Mr. ... I wanted to work for her, and save her from care. I did it bravely. I don't regret what I did; my motives were honorable. After some time my grandfather came from France. I left the stage, and studied. He died, and I became restless and returned to my profession. Went to Mexico and Cuba. When I returned, after two years, to my native city, I caused to be published a little volume of poems, called 'Memories,' signed 'Indigona.' This little event brought a new set of people around our house. I was again praised and petted; wrote for the papers and magazines. I here became acquainted with Mr. ... who, as my literary instructor, had a bad influence over my severely developed nature. He was a spiritualist - cold, cynical, and morose. I was ambitious, and he was a help to me. I had but few social advantages and but little education. I married very unhappily. Domestic troubles and the needs of my family sent me to the stage again. Mr. ... was again my adviser. I studied, and was successful. Through the influence of my friends, more than by actual talent, I became an actress of position. All that I could gain was squandered at the 'green table.' Lost faith in men, and relied more than ever on my weak self. And so things went on. I believed, and I do yet, that my whole past life was a mistake. But who can say that I was wrong, vain, unguided child, was all in fault?"

Early in the autumn of 1862 this victim of a misdirected childhood was again wedded, and to a gentleman of New York; the event being hastened by her circumstances of suddenly critical ill health, and a lack of any living relative or intimate friend in the world upon whom she might call for help in time of dangerous suffering. It was one of the positive provisions and assured practicabilities of this union that, after fulfilling the two or three professional engagements already binding her by contract, she should retire forever from the stage; but the inscrutable providence of Almighty God overruled a scheme which had seemed, upon its face, to subserve the holiest cause. Months of the tenderest care and most varied devices, her own unfeeling longing for the tranquillity of a comfortable home, and the blessings of irrefragable opportunities in life, were ineffectual to avert a new visitation of that terrible hereditary disease which ever awaited the first cessation of an unloved pursuit to strike her down to the very gates of death. No resources that a guardian affection could conceive, or the most liberal effort exhausted, were spared to save her from worse than death - this compulsion to a remaining lifetime of falsehood. All was in vain! An incessant lung fever, banishing sleep and giving no rest from the ghastliest fancies and presentiments; frequent arterial hemorrhages, and days of complete prostration, defied the best physicians of two cities, and caused them to declare unanimously that the life of their patient could be prolonged only by her return to the counter-irritating fever and delirium of the theatre! God disposes. The sick woman returned to the stage - because, as she said, it was her "doom." "We both know, if we choose to acknowledge it," she afterwards wrote to her husband, "the cruel and relentless - fiend, consumption, still feeding on my frail life. I am battling it off by this toil and excitement. Shall I go far away to living misery, or shall I come to you and die?" A sea voyage being recommended for her further help, she went to California in the summer of 1863, and there entered upon a series of dramatic engagements which, for financial success, were almost unparalleled in the theatrical history of that State. She threw herself into the wildest spirit of the unbridled calling with a seemingly reckless wish to do or die; and, by the very energy of this ineffectual despair, gained a popular following which, as it was so needed, for one hundred performances, chiefly of "Mazepa," she realized the sum of eighteen thousand dollars in gold, every cent of which was devoted to her own exclusiveness.

From San Francisco she fled to London, where, in "Astley's," October, 1863, she gave her first European performance of "Mazepa." Again, as all the world know, her popular success was such as to not only yield her the richest golden rewards of her profession, but also to bring about her such aristocratic and literary circles as not even certain royal personages declined to join. An estimable lady, resident then in England, though a native of the United States, and of honorable note in American literature, was one of the few distinguished friends attracted to the actress by her least theatrical qualities, and gave this judgment of her character in a letter to a friend at home: "I think she is living so purely as is possible to her; but she is, as I judge, joined to her art in a way to wholly unfit her to be a wife." Her sin is vanity, and not what the world supposes it to be. She is not a woman of sensual passion or nature; but she is absorbed in the love of her art, and what it brings her of appreciation and admiration. The loves goodness, but she cannot be good in any common way."

The present writer never saw her upon the stage of any theatre, and, consequently, can

not show, from personal observation, what intellectual characteristics her acting may have displayed to secure for her such brilliant, if but temporary, literary friendships. Possibly they were only parts of general public attention to the abstract idea of popular success; and in this case there were ample proofs, by pecuniary result alone, of a success not often attained by a public performer. In strange, characteristic, ominous contrast with such exalted strains of triumph, as the last are these hopeless, but insatiable words, penned by her in April and in May of 1866, during her last visit to New York, and while she was yet in the full flush of that "success" which destroyed her: "Since my blessed development as a medium I am almost constantly under some control, and a wild, unsettled spirit (whom you know) has held me back from even the repose of my studio. So adduced, discouraged, and dejected am I that I doubt everything except God. I doubt myself, I doubt my former convictions, and hesitate painfully over any little supposed good I may have known or felt. In truth, I possess with a little of those things called 'justice,' 'truth,' 'honor,' and 'good,' that I cast them out of my world of words as foolish dreams and poetical fancies, not to be thought of in the remotest way while we live in the form. There is something about my unmeaning self which brings out the lie in all I have found in the best book about 'Right and Wrong.' I have to pass my worthless life in learning the old ideal meaning of these two words. They are both very shadowy to me. I have attached myself to the phalanx of the disappointed, the defeated, and the lowly, the sorrowing and the exiled. They receive me, for they know me; I am one of them. They alone understand my dumb, passionate language; they alone answer me tenderly, and believe in me. In their pale ranks only I dare to be myself. I know God and He knows me. I do not fear Him - He is too tender for that. We are only Father and child. He is the friend of all of me. He does not scorn my weakness or condemn me. I never tremble in His presence."

So ends the story of Adah Isaacs Menken, as told by herself. Here is the root from which sprang the little known good, the widely known evils of all her pitiful life. Here is nature's grim commentary upon the successful art, adopting a crown and "Immensities" for its crest and legend. Such a record, given merely from the surface by the public chronicler, might merit only the grave reproaches of the moralist, and, perchance, possess a baleful infatuation for the many youthful and ambitious minds that, in their passionate eagerness for the fame and applause of exceptional careers, fancy for themselves possibilities of the triumphs without the falls of their exemplars. But in this revelation of the breaking heart behind the motley; of the gentler, grander womanhood, tortured unto death beneath the mocking tinsel royalty of the player, what else can there be than a life sermon to those of her sex who would seek honor by unsexing themselves - an appeal for Christian charity to the censor who would, in the name of earthly justice, dispute heavenly mercy? "True virtue gains from love, and the great end at which she nobly aims is to amend. How, then, do those mistake who arm her laws with rigor not their own, and hurt the cause they mean to save? They mean to amend. They make that goddess, whom they'd have engage Our dearest love, in hideous terror rise! Such may be honest but they can't be wise."

The friendship here performing its last office for the dead pretends no abstract extenuation of those follies which not even the immunities of conscience can justify. It only should save, from the warning signs of admonishing morality; but, that once insinuated, it would invoke a secondary sentiment, a thought of human pity for a homeless and unguided sister, who, if she erred greatly, also suffered much. Who can tell what consciousness of mortal misjudgment, what justified hope of Divine indulgence, spoke in the two words which she gave for her epitaph? "Thou knowest!" "We only know that she has gone From God's own hand to God's own hand!"

TRAUPMANN. Trial of the Murderer of the Kinck Family - Closing Scenes - The Death Sentence. PAID BY THE COURT. The trial of Traupmann, the murderer of the Kinck family, closed yesterday. After the Procureur-General had made a powerful speech against the prisoner, Maitre Lachaud spoke in defense of him. Traupmann, he said, never had a youth like that of other men. Gloomy, taciturn, preoccupied with the future, he could not say at random "Hi! I could not gain five hundred thousand francs!" He thought of nothing but the means of improving his situation and that of his family, and his whole mind was perpetually bent on this object. He gave the most gloomy looks. There was one for whom he had a special predilection, the man who reads but one novel must be a man with one fixed idea. But in the midst of this mental disorder, one spot in his heart remained pure - his love for his mother. You have asked that I should tell you the crime of Traupmann, but to name his mother! (The accused immediately began to weep and sob, but his tears did not seem to excite the sympathy of the audience. Some ladies were heard to say, "What an actor!" Traupmann hung his head and disappeared in the dock. Even after having committed the crime in the forest of Herending, he thought on his mother and on his family waiting bread, and before his light he left 100 francs for his mother. I will not follow M. le Procureur-General in the trial of this man, but I will say to you that he is a man who accomplishes. This young man has become a prey to one of those terrible mental disorders which render the individual irresponsible. His crime is written in the 'Wandering Jew.' Traupmann is a man who has been the victim of the family of Renepout, and the robbery of two millions from them. Men of science all over the world have had their attention directed to this young man. One of them said yesterday, 'Look at his attitude; look at his arms; there is something of the mad man in him.' There is so much of the wild beast in him, he is to be muzzled, not put to death. (Murmurs.) There are several implicated in this crime, and the accused, for his part, is a great criminal. In a pamphlet which will be published after this trial, Dr. Amédée Bertrand, the celebrated authority in mental disorders, does not hesitate to say that this man is mad. Our English neighbors have a department in their lunatic asylums set apart for criminal lunatics. There have been three would-be suicides in England, and they were regarded as criminal lunatics. The English nation would have it that men capable of so great a crime ought to be considered mad. If, then, you believe that Traupmann acted alone, you will certainly ask yourself what is the responsibility of M. Lachaud referred to a petition recently presented to the Senate on the subject of the penalty of death, and contended that it was already condemned by the general assembly to hide the spectacle of an execution from the public eye. Traupmann, he continued, had written to him the day before - "If I am condemned to death I shall appeal, not to gain time, but only to afford to justice the opportunity of discovering my accomplices." In conclusion, he appealed to the jury not to award by their verdict the extreme penalty.

The President began to sum up at 8 P. M. The summing up lasted an hour and three-quarters, during which Traupmann remained seated in his cell. In the same attitude, that he maintained the whole day, at 9:45 o'clock the jury retired to deliberate, and at 9:30 they re-entered the Court, and delivered a verdict of

guilty on all the counts. On being asked if he had anything to say, the prisoner, with a half-bow, replied, "Nothing." After a long deliberation the Court pronounced sentence of death, and the audience applauded and clapped hands. Traupmann, who was as pale as death, smiled, saluted, and disappeared, and thus terminated this extraordinary trial. It was remarked during the course of the proceedings, that the ladies who thronged the Court made no secret of the hatred with which the prisoner inspired them, and frequently manifested their feelings in various feminine ways. It is almost needless to say that the neighborhood of the Palais de Justice was crowded this evening with people waiting to hear the finding of the jury, and that the result was hailed in the usual manner.

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W. M. BAIRD & CO., No. 122 South Wharves. PHILADELPHIA, RICHMOND, AND NORFOLK STEAMSHIP LINE. THROUGH FREIGHT AIR LINE TO THE WEST AND SOUTH. EVERY SATURDAY.

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STEINWAY & SONS' Grand Square and Upright Pianos. With their newly patented RESONATOR, by which the original volume of sound can always be retained, the same as in a Violin.

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OFFICE OF THE COMMISSIONERS OF FAIRMOUNT PARK, No. 234 S. FIFTH STREET, PHILADELPHIA, Jan. 11, 1870.

PROPOSALS for the privilege of running Park Carriages for the year 1870 from stands within the Park through its entire limits will be received at this office until the first day of February, 1870, at 10 o'clock A. M. The conditions and stipulations upon which proposals will be received may be seen at this office between the hours of 9 A. M. and 3 P. M.

By order of the Commission on Superintendence and Police. DAVID F. POLY, Secretary Park Commission.

BIRDS! BIRDS! BIRDS! Best gift for a Christmas present than the SINGING CANARY and a BEAUTIFUL CAGE! Cheaper than any place in the city. No. 144 North SIXTH Street, W. A. HENRY.

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SHIPPING. LORILLARD'S STEAMSHIP LINE FOR NEW YORK. SAILING ON TUESDAYS, THURSDAYS, AND SATURDAYS, AT NOON. On and after December 16, the rates will be 35 cents per 100 lbs, 10 cents per foot, or 3 cents per gallon, ship's option. Advance charges cashed at office on pier. Freight received at all times on covered wharf.

FOR LIVERPOOL AND QUEENSTOWN - Transatlantic Line of Mail Steamers are appointed to sail as follows: City of Liverpool, Saturday, Jan. 23, 9 A. M. City of London, Saturday, Jan. 23, 9 P. M. City of London, Saturday, Feb. 6, 9 A. M. City of London, Saturday, Feb. 6, 9 P. M. And each succeeding Saturday and alternate Tuesday, from Pier 6, North River.

THE GENERAL TRANS-ATLANTIC STEAMSHIP CO. THROUGH FREIGHT AIR LINE TO THE WEST AND SOUTH. EVERY SATURDAY.

PHILADELPHIA, RICHMOND, AND NORFOLK STEAMSHIP LINE. THROUGH FREIGHT AIR LINE TO THE WEST AND SOUTH. EVERY SATURDAY.

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PROPOSALS.

Sealed Proposals will be received until 3 P. M. on the 1st day of MARCH, 1870, for furnishing all the "Stamped Envelopes" and "Newspaper Wrappers" which this Department may require during a period of four years, commencing 1st of July, 1870, viz.:

- No. 1. Note size, 3 1/2 by 4 1/2 inches, of white paper.
No. 2. Ordinary letter size, 3 1/4 by 5 1/2 inches, of white, buff, canary, or cream-colored paper, or in such proportion of either as may be required.
No. 3. Full letter size (ungummed on flap, for circulars), 3 1/2 by 5 1/2 inches, of the same colors as No. 2, and under a like condition as to the proportion of each.
No. 4. Extra letter size (ungummed on flap, for circulars), 3 1/2 by 5 1/2 inches, of the same colors as No. 2, and under a like condition as to the proportion of each.
No. 5. Extra official size, 4 1/4 by 5 1/2 inches, of the same colors as No. 2, and under a like condition as to the proportion of each.
No. 6. Extra official size, 4 1/4 by 5 1/2 inches, of the same colors as No. 2, and under a like condition as to the proportion of each.
No. 7. Official size, 3 1/2 by 5 1/2 inches, of the same colors as No. 2, and under a like condition as to the proportion of each.
No. 8. Extra official size, 4 1/4 by 5 1/2 inches, of the same colors as No. 2, and under a like condition as to the proportion of each.
No. 9. Extra official size, 4 1/4 by 5 1/2 inches, of the same colors as No. 2, and under a like condition as to the proportion of each.
No. 10. Extra official size, 4 1/4 by 5 1/2 inches, of the same colors as No. 2, and under a like condition as to the proportion of each.

NEWSPAPER WRAPPERS.

All the above envelopes and wrappers to be submitted with postage stamps, such as postmarks, styles, and colors, and to bear such printing on the face, and to be made in the most thorough manner, of good quality of material, and to be delivered for the purpose, with such water marks or other devices to prevent imitation as the Postmaster-General may direct.

The envelopes to be thoroughly and perfectly gummed, the gumming on the flap (except for circulars) to be put on not less than half an inch within the end margin, and the wrapper to be gummed not less than three-fourths of an inch within across the end.

All envelopes and wrappers must be handed in parcels of twenty-five, and packed in strong pasteboard or straw boxes, each to contain not less than two hundred and fifty of the letter or extra size, and not more than one hundred of the official or extra official size, separately. The newspaper wrappers to be packed in boxes to contain not less than two hundred and fifty of the letter or extra size, and not more than one hundred of the official or extra official size, separately.

The envelopes and wrappers must be furnished and delivered with all reasonable despatch, complete in all respects, ready for use, and in such quantities as may be required by the daily orders printed in the Department, to be made either at the Post Office Department, Washington, D. C., or at the office of an agent in any city or town where the Post Office Department has an agent, and the cost of delivering as well as all expense of packing, addressing, labeling, and water-proofing, to be paid by the contractor.

Bidders are notified that the Department will require, as a condition of the contract, that the envelopes and wrappers shall be manufactured and stored in such manner as to ensure security against loss by fire or theft. The contractor shall be subject to the inspection of an agent of the Department, who will require the stipulations of the contract to be faithfully observed.

The dies for cutting the postage stamps on the envelopes and wrappers are to be executed to the satisfaction of the Postmaster-General, in the best and most durable manner, and the contractor is to be held in order at the expense of the contractor. The department reserves the right of requiring new dies for any stamps, or denominations of stamps not now used, and the contractor is to be held in order at the expense of the contractor.

Specimens of the stamped envelopes and wrappers to be submitted with the proposals, and the contractor is to be held in order at the expense of the contractor. The contractor is to be held in order at the expense of the contractor.

Before closing a contract the successful bidder may be required to prepare new dies, and submit to the Postmaster-General a list of the present dies MAY OR MAY NOT BE CONTINUED.

Funds, with approved and sufficient securities, in the sum of \$200,000, will be required for the faithful performance of the contract, and the contractor is to be held in order at the expense of the contractor.

PHILADELPHIA, RICHMOND, AND NORFOLK STEAMSHIP LINE. THROUGH FREIGHT AIR LINE TO THE WEST AND SOUTH. EVERY SATURDAY.